

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

Opera Division
presents

Opera
Excerpts

WEDNESDAY, MAY 4, 1988

FRIDAY, MAY 6, 1988

SATURDAY, MAY 7, 1988

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MacMILLAN THEATRE

8:00 PM

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WEDNESDAY, MAY 4, 1988

PROGRAM

COSI FAN TUTTE

WOLFGANG AMADEUS MOZART

Act I, Scene 2 (in Italian)

Fiordiligi	Adrianne Pieczonka
Dorabella	Elizabeth Mabee
Don Alfonso	Regan Grant
Ferrando	Geoffrey Butler
Guglielmo	Matthew Thomas

Musical Director	James Fraser-Craig
Stage Director	Roman Hurko
Pianist	Stephen Ralls

THE MERRY WIVES OF WINDSOR

OTTO NICOLAI

Act I, Scene 1 (in English)

Mistress Ford	Janet Harach
Mistress Page	Elizabeth Turnbull

Musical Director & Pianist	Stephen Ralls
Stage Director	Roman Hurko

FAUST

CHARLES GOUNOD

Prison Scene (in French)

Faust	Robert Hennig
Méphistophélès	Gordon MacLeod
Marguerite	Jane Leibel

Musical Director	John Greer
Stage Director	Michael Albano
Pianist	Stephen Ralls

* * * INTERMISSION * * *

WERTHER**JULES MASSENET****Act III, Scene 1 (in French)****Charlotte
Sophie****Norine Burgess
Anne Darling****Musical Director & Pianist
Stage Director****Stephen Ralls
Michael Albano****LA BOHEME****GIACOMO PUCCINI****Act IV (in Italian)****Rodolfo
Marcello
Schaunard
Colline
Musetta
Mimi****John Kriter
Robert Longo
Richard Theiss
Paul Sketris
Jo-Anne Bergeron
Valdine Anderson****Musical Director
Stage Director
Pianist****James Fraser-Craig
Constance Fisher
John Greer****THE GONDOLIERS****ARTHUR SULLIVAN****Scene from Act I****The Duke of Plaza-Toro
The Duchess of Plaza-Toro
Casilda
Luiz
Don Alhambra****Russell Braun
Lisa Gaasenbeek
Suzanne Kompass
Robert Hennig
Gordon MacLeod****Musical Director
Stage Director
Pianist****John Greer
Michael Albano
Michael Evans**

FRIDAY, MAY 6, 1988

PROGRAM

LA CALISTO

PIETRO CAVALLI

Act II, Scene 1 (in English)

Endimione	Ronald Greydanus
Diana	Norine Burgess
Satirino	Jo-Anne Bergeron

Musical Director & Pianist	Michael Evans
Stage Director	Michael Albano

COSI FAN TUTTE

WOLFGANG AMADEUS MOZART

Act I, Scene 2 (in Italian)

Fiordiligi	Valdine Anderson
Dorabella	Monica Zerbe
Don Alfonso	Richard Theiss
Ferrando	Robert Hennig
Guglielmo	Robert Longo

Musical Director	James Fraser-Craig
Stage Director	Roman Hurko
Pianist	Stephen Ralls

WERTHER

JULES MASSENET

Act III, Scene 1 (in French)

Charlotte	Nina Lorcini
Sophie	Nedra Ludowyke

Musical Director & Pianist	Stephen Ralls
Stage Director	Michael Albano

FAUST

CHARLES GOUNOD

Prison Scene (in French)

Faust	John Krier
Méphistophélès	Regan Grant
Marguerite	Adrianne Pieczonka

Musical Director	John Greer
Stage Director	Michael Albano
Pianist	Stephen Ralls

* * * INTERMISSION * * *

THE ITALIAN GIRL IN ALGIERS

GIOACCHINO ROSSINI

Act I, Scene 2 (in English)

Isabella
Taddeo
Ali
Pirates

Lisa Gaasenbeek
Matthew Thomas
Russell Braun
Robert Hennig
Robert Longo
Richard Theiss

Musical Director & Pianist
Stage Director

Michael Evans
Constance Fisher

MANON

JULES MASSENET

Act III, Scene 2 (in French)

Comte Des Grieux
Chevalier Des Grieux
Manon Lescaut

Gordon MacLeod
John Kriter
Suzanne Kompass

Musical Director
Stage Director
Pianist

James Fraser-Craig
Constance Fisher
John Greer

THE GONDOLIERS

ARTHUR SULLIVAN

Scene from Act I

The Duke of Plaza-Toro
The Duchess of Plaza-Toro
Casilda
Luiz
Don Alhambra

Regan Grant
Elizabeth Mabee
Catriona Smith
Geoffrey Butler
Paul Sketris

Musical Director
Stage Director
Pianist

John Greer
Michael Albano
Michael Evans

SATURDAY, MAY 7, 1988

PROGRAM

LA CALISTO

PIETRO CAVALLI

Act II, Scene 1 (in English)

Endimione

Paul Sketris

Diana

Elizabeth Turnbull

Satirino

Anne Darling

Musical Director & Pianist

Michael Evans

Stage Director

Michael Albano

THE MERRY WIVES OF WINDSOR

OTTO NICOLAI

Act I, Scene 1 (in English)

Mistress Ford

Jo-Anne Bergeron

Mistress Page

Monica Zerbe

Musical Director & Pianist

Stephen Ralls

Stage Director

Roman Hurko

LA BOHEME

GIACOMO PUCCINI

Act IV (in Italian)

Rodolfo

John Krier

Marcello

Matthew Thomas

Schaunard

Russell Braun

Colline

Regan Grant

Musetta

Anne Darling

Mimi

Catriona Smith

Musical Director

James Fraser-Craig

Stage Director

Constance Fisher

Pianist

John Greer

* * * INTERMISSION * * *

THE ITALIAN GIRL IN ALGIERS

GIOACCHINO ROSSINI

Act I, Scene 2 (in English)

Isabella
Taddeo
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Nina Lorcini
Robert Longo
Richard Theiss
Robert Hennig
Matthew Thomas
Russell Braun

Musical Director & Pianist
Stage Director

Michael Evans
Constance Fisher

MANON

JULES MASSENET

Act III, Scene 2 (in French)

Comte Des Grieux
Chevalier Des Grieux
Manon Lescaut

Paul Sketris
John Kriter
Jane Leibel

Musical Director
Stage Director
Pianist

James Fraser-Craig
Constance Fisher
John Greer

THE GONDOLIERS

ARTHUR SULLIVAN

Scene from Act I

The Duke of Plaza-Toro
The Duchess of Plaza-Toro
Casilda
Luiz
Don Alhambra

Regan Grant
Lisa Gaasenbeek
Janet Harach
Robert Hennig
Gordon MacLeod

Musical Director
Stage Director
Pianist

John Greer
Michael Albano
Michael Evans

NOTES

COSI FAN TUTTE

WOLFGANG AMADEUS MOZART

Two army officers, Ferrando and Guglielmo, are engaged to the lovely sisters Dorabella and Fiordiligi. Their cynical friend Don Alfonso, believing all women faithless, makes a wager that if his instructions are followed, he will prove his point. The deceit begins as Don Alfonso announces that the officers are to leave for the wars and the couples unite in an emotional farewell.

THE MERRY WIVES OF WINDSOR

OTTO NICOLAI

In a garden between their respective homes, Mistress Alice Ford and Mistress Meg Page greet each other with the news that both have received the same love letter from Sir John Falstaff. Repulsed by his amorous pretensions, they begin to plot their revenge on the fat knight.

FAUST

CHARLES GOUNOD

Whereas Faust's relationship with Gretchen (Marguerite) is central to Gounod's opera, it is but one incident in Goethe's dramatic masterpiece. However, the madness and redemption of the hapless girl occur in both works.

Faust, overcome by remorse at having abandoned Marguerite, has come to the prison in an attempt to rescue her. Driven mad by the murder of her brother, she has slain the child she has borne Faust, and is awaiting execution. Méphistophélès attempts to expedite the escape, but the girl is beyond help. As the Evil One is about to claim her soul, a voice from Heaven proclaims her salvation.

WERTHER

JULES MASSENET

It is Christmas Eve, and Charlotte rereads her love letters from the poet, Werther. Since entering into her loveless marriage with Albert, the letters are the only tangible remembrance she has of the young poet; letters reflective of their troubled love, and prophetic of its doom. Charlotte can barely bring herself to read Werther's last letter, which echoes her promise that she would see him again at Christmas.

Sophie arrives and, seeing her sister distraught, invites her to come home for the celebrations of the season. Charlotte reluctantly accepts, but moments after Sophie's departure, she is again drawn to the letters.

LA BOHEME

GIACOMO PUCCINI

Rodolfo and Marcello are found in their cheerless attic bewailing the absence of the fickle Musetta and the apparently faithless Mimì. Schaunard and Colline join them, bringing a little food, and they all dance gaily to keep up their spirits. In the middle of a mock duel which follows, the door bursts open, and Musetta enters in the utmost agitation, announcing that Mimì waits below with hardly enough strength to climb the stairs. All four men help the fragile, half-frozen girl to a bed. When Rodolfo and Mimì are finally left alone, the girl wistfully recalls their first happy days together, and seems to fall peacefully asleep.

THE GONDOLIERS

ARTHUR SULLIVAN

Considered to be the most operatic of the Savoy operettas, *The Gondoliers* is the penultimate collaboration of Arthur Sullivan and William Gilbert.

The Duke and Duchess of Plaza-Toro have brought their daughter, Casilda, to Venice in the hopes of finding the long lost King of Baratania to whom she was promised in infancy. The Plaza-Toros have fallen on bad luck, and are anxious to secure a lucrative and prominent marriage for their only daughter, unaware that she has pledged her affections to Luiz, the Duke's general factotum. When the Grand Inquisitor Don Alhambra de Bolero is summoned, he discloses that the crown of Baratania belongs to one of two brother gondoliers, and Casilda must temporarily be engaged to both until the dilemma is solved.

Queen Victoria was an ardent admirer of Sullivan's musical gifts, and encouraged him to abandon comic opera and turn his hand to serious composition. Ironically, when she honoured him with a command performance at Windsor Castle, she requested *The Gondoliers*.

LA CALISTO

PIETRO CAVALLI

La Calisto, the tale of Jove's amorous pursuit of a nymph and her transformation into the constellation Ursa Minor (the Little Bear), deals with gods and goddesses, satyrs and mortals. A subplot details the goddess Diana's irresistible attraction to a lowly shepherd, Endimione.

On Mount Latmos, Endimione prays to the rising moon, then sleeps. Diana is delighted to find him in this vulnerable position. At her touch, he awakens, and they disclose a mutual passion.

A little satyr declares that Diana, ostensibly so chaste, is in fact no better than anybody else.

Diana and Endimione celebrate their mutual happiness, and look forward to unalloyed bliss at the summit of Mount Latmos.

THE ITALIAN GIRL IN ALGIERS

GIOACCHINO ROSSINI

On a shore of Algeria, Ali and his Moslem hoard have captured the shipwrecked Italians, Isabella and her besotted admirer, Taddeo. The situation terrifies Taddeo, though Isabella takes it in her stride even when Ali tells them that they are both destined for the harem of the local Bey. Taddeo's cowardice irritates Isabella, just as her nonchalance has a grating effect on him. Left alone for a moment, Isabella's courage abruptly fails her. But she and Taddeo are sure that, by mutual support, they can conquer any foreseeable difficulty.

MANON

JULES MASSENET

In the preceding act, the short-lived happiness of Manon and the Chevalier Des Grieux has been shattered by the interference of the young man's father. In despair, the Chevalier has turned to the Church, and is about to take his final vows. Skeptical of his son's new virtue, the Count tries to persuade him to abandon his habit, and marry a suitable girl. Left alone, Des Grieux prays for the strength to resist the memory of the past. Manon's unexpected arrival, impassioned words, and irresistible charm break his resolve.

OPERA DIVISION

Musical Director	JAMES FRASER-CRAIG
Head Coach & Conductor	MICHAEL EVANS
Stage Directors	MICHAEL ALBANO, CONSTANCE FISHER
Apprentice Stage Director	** ROMAN HURKO
Music Staff	GEORGE BROUGH, JOHN GREER, STEPHEN RALLS
Associate Co-ordinators	MICHAEL ALBANO, CONSTANCE FISHER
Administrative Secretary	TINA ORTON

PRODUCTION STAFF

Technical Director/Lighting Designer	FRED PERRUZZA
Stage Manager	* BENJAMIN GUTKIN
Assistant Stage Manager	STEVE CLELLAND
Technical Assistants	JOE LESNIAK, SCOTT THOM
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Wardrobe Mistress	DIANE McCANN-DAVIS
Wardrobe	QUITA ALFRED
Make-Up Supervisor	JACK MEDHURST
Assisted by	EVA COUDOULOUX, HELEN GREGOR, DEBORAH WILLIAMS
Wig Mistress	FINA KHAN
Assisted by	MARY JO CARTER, DEBBIE VANDELAAR
	* * * * *
Scenic Artist	DENISE LISSON
Board Operator	HOWARD THORNLEY
Flyman	MICHAEL SWITZER
Stage Crew	PETER COCHRANE, JIM EARLS, SHERRY HOLT, KATHLEEN LAYNE, TONY RAMSEY
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* Courtesy of Canadian Actors' Equity Association

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** The Opera Division wishes to thank the Oakville Branch of the Canadian Opera Company Guild for their generous support of Roman Hurko as an Apprentice Stage Director.

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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NEXT OPERA DIVISION EVENT

Fully staged and costumed excerpts from
the operatic repertoire

Friday, November 25, 1988 at 8:00 pm
Saturday, November 26, 1988 at 8:00 pm

MacMillan Theatre, Edward Johnson Building

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